

4A
42B

43



December 17th, 18th, 19th, 20th,
22d and 23d,
1873.

CATALOGUE
OF
Mr. CHARLES F. HASELTINE'S
COLLECTION
OF
OIL PAINTINGS
AND AQUARELLES,

1873
Dec. 17
PKHa

Comprising superior examples of the

*FRENCH, SPANISH, ITALIAN, GERMAN, BELGIAN, DANISH, ENGLISH AND
AMERICAN ARTISTS.*

The whole Collection will be offered at Public Sale,

ON THE EVENINGS OF

Wednesday, Thursday, Friday, Saturday, Monday
and Tuesday,

December 17th, 18th, 19th, 20th, 22d and 23d, 1873,

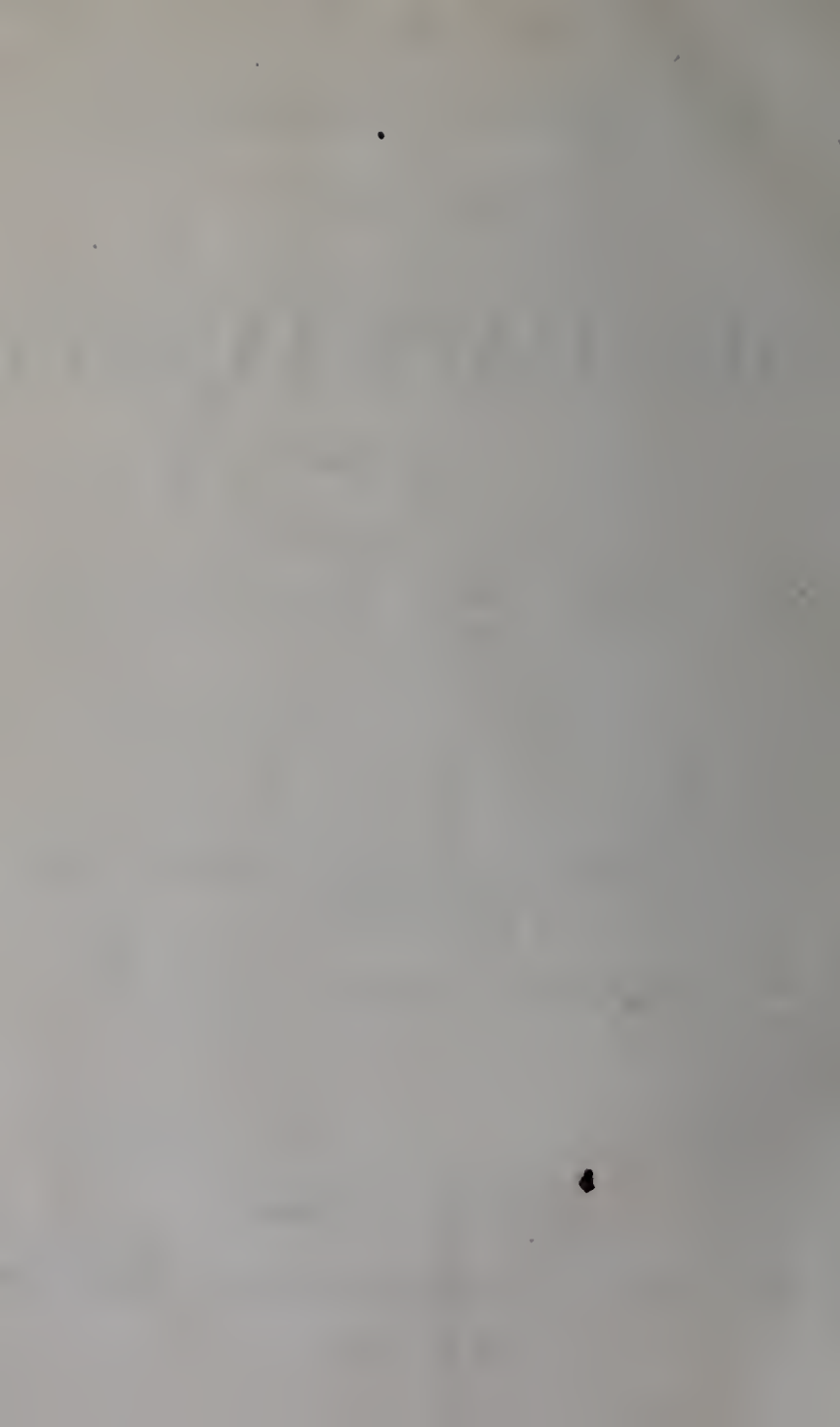
COMMENCING EACH EVENING AT 7½ O'CLOCK.

This Collection is now on Free Exhibition,

DAY AND EVENING,

At his Galleries, No. 1125 Chestnut Street, Philadelphia,

WHERE IT WILL BE SOLD.



VERY IMPORTANT NOTICE!

IT is a matter attended with very great risk to place before the public at auction such a large, valuable and interesting Collection of Works of Art as is here presented, but owing to the late financial panic, there has not sold at private sale as many paintings as in ordinary times; and, therefore, in order to make room for other pictures still in the Custom House, Mr. HASELTINE has resolved to make this sale, and has placed in it not only the valuable pictures that have been seen before in his Galleries, and which remain unsold, but has made a large addition thereto of some splendid things never before seen in Philadelphia and mostly fresh from Europe. As this is an opportunity not likely to present itself very often to the public, viz., the chance of making a selection from so large, varied, valuable and interesting a Collection of Art; and in order that there shall be no hindrance to the success of the sale, owing to any tightness of the money market, the following terms are proposed:

All amounts over \$500, 30 days' credit.				
"	"	1000,	60	" "
"	"	2000,	4 months'	credit.
"	"	3000,	6	" "

Where credit is given, approved endorsed paper is required; and those desiring to purchase on these terms, are requested to confer with Mr. HASELTINE previous to the sale.

The large proportion of the contents of this Catalogue will be

PEREMPTORILY SOLD

WITHOUT RESERVE,

so that there cannot fail to be BARGAINS for those who desire them, and who will attend the sale.

The following Artists are Represented:

Meissonier,	Tapiro,	Grips,	Chartran,
Rousseau,	Vibert,	Haag,	Parton,
B. C. Koekkoek,	Tissot,	Locker,	Eyres,
Kuwasseg, pere,	Ferrari,	Malbranche,	Blashfield,
Kuwasseg, fils,	Troyon,	Richard,	Owston,
De Coninck,	Thirion,	Raffaelli,	Kemper,
Louis Jiminez,	Signorini,	Poirson,	Fennimore,
Van Marcke,	Simoni,	Liardo,	Brevoort,
Perrault,	Ricci,	Scibels,	Rondel,
Dehodencq,	Diaz,	Bandinini,	De Bergue,
Casanova,	Calaine,	Barilli,	Lepinay,
Castiglione,	Garcia,	Saunier,	Notterman,
Emile Breton,	Santoro,	Vernier,	Epp,
A. Corrodi,	Marchetti,	Veron,	McClurg,
H. Corrodi,	De Jonghe,	Washington,	Haseltine,
S. Corrodi,	Hamman,	Roszczewski,	Delaporte,
Firmin Girard,	Amberg,	Schlosser,	Reimer,
Theo. Gerard,	Worms,	H. H. Moore,	Kalberer,
Alboy Rebouct,	Chevillard,	Knarren,	Guy,
Zanacois,	Beyle,	May,	Leutze,
Beranger,	Bingami,	Van Wyk,	Wagner,
Boulanger,	L. Lasalle,	Walraven,	De Hagemann,
Florent Willems,	Rico,	Koelman,	Salanger,
Emile Levy,	Pittara,	Hetzel,	Van Wyngaerdt,
Faustini,	Franz,	Linfoud,	Simon,
Jules Goupil,	Mattoni,	Brillouin,	Tortez,
Alvarez,	Moormans,	Bouguereau,	Sauvage,
Lefevre,	Toeschi,	H. Coomans,	Boese,
Meyer von Bremen,	Lemaire,	Jos. Coomans,	Marini,
Giacommotti,	Roybet,	Sinkal,	Moulinet,
Herbsthoffer,	Michetti,	Kachmerer,	Van Severdonck,
Karl Daubigny,	Melida,	Carl Muller,	Van Leemputten,
Otto Weber,	Cipriani,	Jundt,	Beauverie,
P. C. Compte,	De Vega,	A. Achenbach,	Comeleran,
Chs. F. Daubigny,	De Garay,	Benneckenstein,	Morera,
F. Aug. Bonheur,	Defaux,	Hampe,	Whiting,
Landelle,	Nicholson,	Hiller,	Tommson,
Chaplin,	Romako,	St. Meuris,	Wharton,
Wahlberg,	Marchaux,	Stigmeer,	Buzby,
Raoul Marie,	Bakalowicz,	Hulk, Sr.,	Dyke,
Borrani,	Caille,	Shayer,	Powell,
Boucherelli,	Parrot,	Howse,	Shearer,
Felix Ziem,	Masse,	Muller,	Drinker,
Boutibonne,	Le Grand,	Wigghis,	Thouron,
Carolus,	Leproux,	Whitman,	Webber,
Cecile Ferrare,	Liardo,	Tommasi,	Fish,
Rossi,	Reinhardt,	Saurfelt,	Wall,
Fortuny,	Neustadter,	Timmermans,	Jarvis,
Escosura,	Ribot,	Rausey,	Bodin,
Cortazzo,	Andre,	Verschuer,	Girardet,
Agrassot,	Arnoux,	Picon,	Winner,
Ribera,	Notterman,	Hofner,	Sully,
Richter,	Accard,	Gebler,	La Blanche,
Richet,	Rota,	Hamilton,	Woodwell,
Moreau,	Fichel,	Schultze,	Williams,
Munkacsy,	Murray,	Herzog,	R. H. Reed,
De Nittis,	Linder,	Frankel,	Briscoe,
Chavet,	Maccari,	Bonnasson,	Lewis,
Bertrand,	Mancini,	Knight,	Journelle,
Lambon,	Pecrus,	Curnock,	Cherubini,
Jacque,	Perigeaux,	O'Neil,	Chase,
Seratrice,	Meadows,	Gignoux,	Kensett,
Tusquetz,	De Leuw,	Van der Near,	Bristol,
Carabain,	Doll,	Wm. Hart,	Cailear,
Wilhelmi,	Geibel,	Verlat,	Palctto,
Schlejes,	Barri,	Esbens,	Litschauer,
Stache,	Johnston,	Kraus,	Vinck,
Van Schendel,	Prevot,	Richomme,	Wall,
David Col,	Van Haam,	Steffan,	Hugo,
Gus. Brion,	Bachelin,	C. Brun,	Linfoud,

&c., &c., &c.

CATALOGUE.

Painting -
5- 1. J. B. BREVOORT, New York.

Midsummer Showers.

Cloudy Day in July.

1 1 " 3. LUCIAN POWELL.

Scene in Virginia.

5- 4. JARVIS, (deceased.)

Oil Sketch—Lady Reading.

Three
6 5. F. RONDEL, New York.

Winter.

Portrait
20- 6. E. H. BLASHFIELD, New York.

Pupil of Bonnat.

Court Fool and Page.

for Father
13- 7. HERMANN SIMON.

"
15- 8. Rough and Ready.

Neptune.

9. CARL SUHRLANDT, Schwerin.

Dog and Pups belonging to the Prince Imperial of Russia.

10. P. SOLTAU, Paris.

After Chaplin.

Nymph.

11. J. G. OWSTON, Pittsburgh.

Game.

12. G. G. FISH.

Among the Lilies.

13. EDMUND D. LEWIS.

Narragansett Bay.

14. Near Newport.

15. H. VAN SEVERDONCK, Brussels.

Sheep in the Fields.

16. C. VAN LEEMPUTTEN, Brussels.

Fowls.

17. Farmyard Scene.

Standing

40 18.

A. VAN WYK, Brussels.

On the French Coast.

40 19.

Dieppe.

Mountain

25- 20.

P. LEPROUX, Paris.

View near Rheims.

25- 21.

L. PERIGEAUX, Paris.

Sunset, near Paris.

Field

31 22.

J. TOMSONN, Paris.

Tangier.

31 23.

In the Bay of Naples.

Ellis

25- 24.

J. SANTORO, Rome.

Near Rome.

Farming

25 25.

E. RAFFAELLI, Paris.

The Barn Yard.

Craig

42- 26.

RAOUL MARIE, Paris.

By the Water Side.

T. BORRANI, Rome.

The Garden Walk.

Sketching from Nature.

This little pair of paintings are worthy of the highest commendation,
and are really first class.

J. SAURFELT, Brussels.

Bourray—Seine et Ooise.

St. Malo—Ille et Vilaine.

Sauerfelt's pictures of Street Views probably give more satisfaction
than those of any other painter. Not only does he choose sub-
jects of a most picturesque character, but treats the same with
a skill and knowledge, in this department of art, peculiar to
himself.

ZACHERIE NOTTERMANN, Paris.

Temptation.

A painting of the highest class in this line of art.

C. KUWASSEG, FILS, Paris.

Tocqueville.

G. BONNASSON, Paris.

Landscape in Tuscany.

A most artistic work.

G. HOWSE, London.

Bruges.

Simpson
19 35.

JAMES FAIRMAN, New York.

Harvesting—Scene in Dutchess Co., N. Y.

Stokes
132 36.

L. TIMMERMANS, Brussels.

A Calm—near Blankenberghe, Belgium.

Journal
525 37.

J. B. A. E. BERANGER, Paris.

Medals, 1846 and 1848.

The Toilet.

Finished in the most careful and elaborate manner. It would be difficult to find a more delightful specimen of this artist, who is world renowned both for the subject of his pictures, as well as the careful and conscientious way in which they are finished. This is certainly a gem.

38.

E. M. A. ANDRE, Paris.

The Argument.

The present works of Andre promise the greatest things, although he is well appreciated in Paris already, he has the assurance, if he maintains his reputation, of obtaining a very high place in the estimation of those who love and buy high priced good art.

Stokes
47 39.

ALEXANDER CALAME, (deceased.)

Medals, 1839 and 1840. Cross of the Legion of Honor, 1841.

Sketch from Nature.

Anything by the great Calame is difficult to obtain, and in a few years more it will be almost impossible.

Read
149.

40.

JEAN GEORGES VIBERT, Paris.

Medals, 1864, 1867 and 1868. Cross of the Legion of Honor, 1870.

The Actor.

Vibert's art requires no comment, the subject selected is always presented in the most forcible, truthful and artistic manner.

Stokes
252

41.

J. TAPIRO, Rome.

The Mother's Pride.

The Roman School of Art has assumed of late a place in the world's esteem second to no other—grafted as it is upon that of the French and Spanish, it disputes with them the consideration of those most cultivated in art.

Stokes
200

42.

L. ROSSI, Rome.

The New Painting.

An Aquarelle also of the Roman School, of the very finest character. The works of Rossi are well and favorably known on this, as well as the other side of the Atlantic.

Stokes
43

43.

J. GARCIA, Rome.

The Rendezvous.

An oil painting of the same interesting Roman School.

Stokes
159

44.

V. MATTONI, Rome.

Trying the New Song of the Madam.

A choice example in its artistic merit, and very droll and truthful in subject.

M. ARNOUX, Paris.

The Young Bird.

A fine specimen.

F. RICCI, Rome.

The Puzzled Artist.

KARL PIERRE DAUBIGNY, Paris.

Medal, 1868.

View on the Seine.

A landscape painter of the greatest promise. Already holding high place in art, he doubtless will in time take the place of his illustrious parent.

LEON RICHET, Paris.

Medal, 1872.

Beautiful French Landscape.

ALEXANDER DEFAUX, Paris.

Landscape with Sheep.

A French landscape painter, who is likely to attain to a prominent place in the estimation of eminent critics.

EMILE VERNIER, Paris.

Medals, 1869 and 1870.

View in Burgundy.

A rapidly rising painter of landscape and coast views.

50.

JAMES HAMILTON.

Beautiful View.

This is one of Hamilton's real artistic pictures.

51.

A. DE LEUW, Brussels.

Taking Exercise.

One of this artist's very best examples.

52.

GEORGE HETZEL, Pittsburgh.

View near Williamsport.

53.

C. H. SHEARER, Reading.

In the Forest.

54.

H. W. KEMPER.

Lake George.

55.

T. J. FENIMORE, (deceased.)

Morning on the Juniata.

56.

A. CHERUBINI, Rome.

The Watchful Mother.

T. TAGLIONI, Rome.

Sans Souci.

P. F. WHARTON.

Opulence and Poverty.

LOUIS JIMINEZ, Rome.

Preparing for the Bull Ring.

Very few painters of the Roman School have attained to as high a reputation as Louis Jiminez. His art is to be found in the finest galleries of amateurs, and those which are national.

J. DE NITTIS, Paris.

The Reverie.

A splendid work, and one that Mr. Haseltine commends to the notice of those loving the best art. There is really nothing finer in an artistic sense in the collection.

CARLOS LOUIS RIBERA, Rome.

Medals, 1839 and 1845.

Rehearsing his Part.

A good artistic bit of one of the older artists, showing a style and manipulation fully up to the requirements of the times.

63.

JAMES TISSOT, London.

Medal, 1866.

The Abduction.

Tissot, though often represented in this country, has probably never been so by so splendid a production from his pencil. By art erities and collectors, both abroad and at home, this is considered his most famous picture. It is really fascinating.

64. JEAN LOUIS ERNEST MEISSONIER, Paris.

Medals, 1840, 1841, 1843, 1848. Cross of the Legion of Honor, 1846. Grand Medal of Honor, 1855. Officer of the Legion of Honor, 1856. Member of the Institute, 1861. Medal of Honor, 1867, E. U. Commander of the Legion of Honor, 1867.

The Shoemaker.

Meissonier needs no introduction—his fame is known as far as art is appreciated. The subject however is somewhat peculiar, military pictures forming more especially his fancy. Not so expensive as his oil paintings, this Aquarelle will however dignify any collection of art in which it may be deposited.

500
65.

LEON Y ESCOSURA, Paris.

The Decoration of Spain.

The Conspirators.

During the past year the works of Escosura have advanced abroad more perhaps than those of any other artist. It has become difficult to procure anything large from his brush, excepting at an enormous price. This little bit is in his best possible style, and is altogether choice.

66.

VICTOR JOSEPH CHAVET, Paris.

Medals, 1853, 1855 and 1857. Cross of the Legion of Honor, 1859.

The Artist.

An exceedingly brilliant picture of one of Europe's most celebrated and skillful men.

67.

P. MICHETTI, Paris.

A Hat Full.

A choice little bit.

68.

ARTHUR PARTON, New York.

Scene on the Hudson.

69.

O. WAGNER, Munich.

Sunrise, near Dover.

70.

C. H. SCHIEJES, Brussels.

Off the Belgian Coast.

71.

J. H. JOHNSTON, London.

View near Ostend.

72.

EDMUND D. LEWIS.

On the Susquehanna.

73.

R. M. PARROT, (deceased.)

Landscape.

J. F. KENSETT, (deceased.)

Landscape.

O'NEIL, London.

Winter Sunset.

S. P. DYKE.

On the Beaver River.

CHARLES BEAUMONT.

Stranded.

LUCIAN POWELL.

Scene in West Virginia.

J. BUZBY.

Sunset.

W. WEBBER.

The Palisades on the Hudson.

Dr. G. H. H. H.
47 1/2 74.

Fanning
7 1/2 75.

2 Wilson
7 5 76.

Blanner
3 5 77.

Blanner
2 5 78.

Blanner
6 1/2 79.

Blanner
37 1/2 80.

SECOND EVENING'S SALE.

81. J. G. OWSTON, Pittsburgh.

Fish.

82. J. CARABAIN, Antwerp.

Street in Antwerp.

83. PAUL BARRI, Paris.

The Harbor of Toulon.

84. E. H. BLASHFIELD, New York.

Pupil of Bonnat.

Recreation.

85. A. BACHELIN, Paris.

A Bache Bazook.

32 1/2 86.

F. PALLETTO, Rome.

Fresh from the Garden.

Fanning
H-8

87.

JAMES CURNOCK, London.

Gipsy Encampment.

Dr Fuller

82 1/2 88.

F. WILHELMI, Brussels.

The Chatelain.

60 -
Spiller

60 89.

ADOLPHE STACHE, Paris.

La Toilet de Bal.

Peterman

85 90.

SALANGER, Munich.

The Tourist.

Fanning

44 91.

A. VAN WYNGAERDT, The Hague.

Scene in Holland.

Dr Fuller

92.

L. M. JOURNELLE, Paris.

Charenton—Saint Maurice.

33

93.

Near Bercy, on the Seine.

33

94. H. VAN SEVERDONK, Brussels.

Sheep in the Field.

95. Barn Yard Fowls.

96. C. VAN LEEMPUTTEN, Brussels.

Fowls.

97. Country Scene.

97A. H. HERZOG, Dusseldorf.

Norwegian Waterfall.

98. PROF. A. DOLL, Munich.

Winter Scene in Holland.

99. Skating on the Elbe.

Two fine specimens of this fine painter of Belgian and German winter subjects.

100. EMILE VERNIER, Paris.

Medals 1869 and 1870.

Havre.

Especial attention is requested to this effort of Vernier, as it is in his best possible manner. Any one buying it will become possessed of a gem of art.

Chateaubriand Castle, on the Normandy Coast.

102.

Scene on the Belgian Coast.

165 103.

Steamer Ashore and Breaking up.

Sunset on the Conestoga.

Spring Morning in the Valley of the Juniata.

Winter Evening in the Blue Mountains.

120 107.

FERDINAND ROYBET, Paris.

Medal, 1866.

Still Life.

A grand still life, full of the finest quality, but perhaps painted in too low a key to be admired by those not up in art matters.

170 108.

MILNE RAMSEY.

Objects of Art and Nature.

The paintings of Ramsey are well known amongst us as being the best of their kind, and better than similar subjects painted by the greater portion of European painters.

100 109.

LEON ROUSSEAU, Paris.

The Jewel Casket.

Most carefully and beautifully executed.

140 110.

EDOUARD J. C. HAMMAN, Paris.

Medals, 1853, 1855, 1859, 1863; Cross of the Legion of Honor, 1864.

Tender Moments.

The reputation acquired by Hamman is not to be wondered at, while contemplating this work of his genius.

290 111.

F. II. GIACCOMMOTTI, Paris.

Prize of Rome, 1854; Medals, 1864, 1865 and 1866; Cross of the Legion of Honor, 1867.

The Reverie.

An exquisite picture that is well known to the art public, through the beautiful engraving taken from it.

112.

EMILE LEVY, Paris.

Grand prize of Rome, 1854; Medals, 1859, 1864 and 1866; Cross of the Legion of Honor, 1867; Medal, 1867, E. U.

Watching and Waiting.

A real connoisseur picture.

113.

LOUIS JIMINEZ, Rome.

The Attentive Listener.

This is the only specimen by this eminent artist painted in oil in the collection.

114.

JAMES BERTRAND, Paris.

Medals, 1861, 1863 and 1869.

Drowned.

This the original of the large painting of the same owned by the French Government, is considered by connoisseurs as being in many artistic qualities superior.

115.

B. BARILLI, Rome.

The Fast Friends.

Certainly a most engaging work; and being so beautiful in subject, together with its high order of art, must be one of the popular pictures of the collection.

116.

E. TOMMASI, Rome.

Laying Down the Law.

A picture full of spirit in more senses than one; and the ridiculous personage in the picture gives manifestation of just how people act under similar circumstances, belong they either to military or civil life.

117.

A. FAUSTINI, Rome.

The First Kiss of Love.

A fresh new picture by one of Italy's celebrated painters, and full of tender sentiment.

118.

J. SIGNORINI, Rome.

The Little Peasant Girl.

An exceedingly pleasant and well executed little picture.

119.

E. RAFFAELLI, Paris.

First Love.

120.

RAOUL MARIE, Paris.

The Mischievous Boy.

121.

E. M. A. ANDRE, Paris.

The Postillion.

This is one of Andre's really successful and clever little bits. His art is always desirable, and this especially so.

122.

THEODORE GERARD, Brussels.

The Family Treasure.

The two paintings in the sale by this favorite painter are choice expressions fresh from his easel, and are well calculated to give pleasure to their possessor, whoever he may be.

123.

LEON CAILLE, Paris.

Dolly's Breakfast.

It is not too much to say about this beautiful gem, that it would adorn any gathering of art in the city.

124.

A. GRIPS, Brussels.

A Flemish Interior.

Very carefully and conscientiously painted. The subject is one that the public always delight in.

125.

P. SAUVAGE, Paris.

The Little Worker.

126.

L. RICHARD, Paris.

Interior, with Figure.

127.

J. WALRAVEN, Dusseldorf.

Out from School.

128.

L. LOCKER, Brussels.

Peasant Life in England.

129.

B. C. KOEKKOEK, (deceased.)

Belgian Landscape.

The good works of Koekkoek have become of late years exceedingly rare, and dealers even experience great difficulty in obtaining a specimen. This unusually good one is presented with the hope, that those interested in the best foreign landscape art will not permit it to sell below its value, for it would be exceedingly difficult to replace it with one so excellent.

130.

EMILE ADELARD BRETON, Paris.

Medals, 1866, 1867 and 1868.

Landscape View in Champagne.

Particular attention should be given by art connoisseurs to this picture, as being one of the noble productions of the skillful brush of a world-wide painter.

131.

EMILE VERNIER, Paris.

Medals, 1869 and 1870.

Garden Scene in the South of France.

All the productions of Vernier are those of genius, and never does he present anything that does not please the eye and engage the attention.

132.

J. SANTORO, Rome.

On the Tiber.

Clear in atmosphere, truthful in detail, as well as beautiful and artistic in definition, it is a picture that an art lover should buy.

133.

G. W. NICHOLSON.

Coast of Holland.

All of Mr. Nicholson's art commends itself, but this beautiful picture should command the attention and interest of every one interested in the progress of art.

134.

GEORGE HETZEL, Pittsburgh.

View near Washington, Pa.

Most artists have their distinctive peculiarities, and none more so than Hetzel, and none more successful in placing upon canvas the phases of nature that he so much loves.

135.

J. F. BOESE.

Scene in Montgomery County, N. Y.

136.

T. J. FENIMORE, (deceased.)

Hunter's Crossing, at Anvil Rock, W. Va.

137.

EDMUND D. LEWIS.

Castle Els, Germany.

138.

P. VAN DER NEER, Brussels.

Pet Dogs.

139.

P. VAN HAAM, (deceased.)

Still Life.

A perfectly beautiful old picture, and well worthy of any collection of art.

140.

GUSTAVE DE JONGHE, Paris.

Medals, 1863, 1868 and 1870.

The Music Lesson.

During the past year the works of De Jonghe have met with, in his case, an unprecedented demand; and it is admitted that he will, without doubt, be the successor of Alfred Stevens in the estimation of connoisseurs.

141.

FORTUNY, Rome.

343

Interior of an Eastern Stable—Arousing a Lazy Mule.

The great painter, during the last few years, has created an extravagant delight and enthusiasm in the whole art world, and is everywhere recognized as one of its very greatest men. It is almost impossible to obtain a picture by him of any description, even in Europe, and this is probably the second ever offered for sale in this country. An aquarelle of his was lately sold in Paris for 20,000 francs.

142.

LEON Y ESCOSURA, Paris.

The Decoration of Spain and several distinctions.

Fully Absorbed.

It would seem to be unnecessary to call attention to a picture by Escosura, as his name and his art are so well known to the whole community, and it is particularly unnecessary to speak of such a perfect little gem of art.

11. 1. 1. 1.
250
143.

CHARLES LEFEVRE, Paris.

Medals, 1833, 1845, 1855; Cross of the Legion of Honor, 1859.

The Lesson.

Finished in the most careful and elaborate manner.

Malloca
200 144. y
126

L. ALVAREZ, Paris.

The Dancing Lesson.

A charming picture, by one of the most illustrious of the Roman-Spanish artists.

Malloca
200
145.

G. FERRARI, Rome.

Curiosity.

The works of Ferrari are not often seen in this country. His pictures are fine works of art, and are expensive. Mr. Haseltine is satisfied that they will meet with the approval of the public.

Malloca
200
146.

LOUIS JIMINEZ, Rome.

The Old Beau.

As elsewhere remarked, Louis Jiminez is one of the most illustrious of this celebrated assemblage of Roman painters.

147.

N. CIPRIANI, Rome.

Watching the Balloon.

The only painting by Cipriani, it is entitled to great consideration from Amateurs, not only on that account, but also for its great merit.

148.

T. AGRASSOT, Rome.

Self-satisfaction.

One of the very best specimens of the art of Italy, and the only one by Agrassot in the collection.

149.

A. CASANOVA, Rome.

Poetical Recitation.

Casanova's pictures command quite high sums for their possession. In the Everard Sale in New York last Spring, an oil picture half this size brought \$1050. There is another picture on the back of this one, quite as good, by the same artist.

150.

C. MACCARI, Rome.

The Reverie.

Without the high finish of many of the pictures that have preceded it, this specimen of Maccari gives evidence in itself, of the perfect understanding of the artist, in its production. Every touch of the brush is a success, and the whole a masterpiece.

151.

CHARLES HERBSTHOFFER, Paris.

The Freebooter.

Herbsthoffer has always been popular with American buyers, and several of his very fine works are owned in this city.

152.

ORESTE CORTAZZO, Paris.

The Garden Ramble.

A choice example of one of the best known and best esteemed artists in Europe.

153.

D. BOUCHERELLI, Rome.

Waiting.

An Aquarelle of fine character, and interesting in subject, color and drawing.

154.

L. HAAG, Paris.

The Young Helper.

A beautiful little gem.

155.

MULLER, Paris.

The Child's Prayer.

156.

EDMUND D. LEWIS.

Lake George.

157.

CHARLES BEAUMONT.

Lake George.

110- 158.

F. WHITMAN.
The Half Way House.

60 159.

S. P. DYKE.
View on the Upper Alleghany.

160.

H. W. WHITING.
On the Kanawha.

THIRD EVENING'S SALE.

✓
161.

A. S. WALL, Pittsburgh.

View in Pennsylvania.

25
162.

N. MORTIMER, Paris.

French Landscape.

25
163.

Scene in Normandy.

164.

W. H. WHITING.

On the Kanawha.

165.

HERMANN SIMON.

The Drawing Room Pet.

50
166.

S. P. DYKE.

Pilot Knob on the Missouri.

167. EDMUND D. LEWIS.

From the Intervale House, North Conway.

168. Saco River and Mount Washington.

169. H. KALBERER, Munich.

Der Walchensee im Bayer Hochgebirge.

170. Gebend of Eibsee.

The two best we have had.

171. PROF. A. DOLL, Munich.

Rusichs von Lanfenberg aux Rhein.

172. Winter Scene in the Tyrol.

A pair of this artist's creditable works.

173. S. J. GUY, New York.

Ox Team.

174. G. HAMPE, Munich.

Landscape in Bavaria.

175. Lake Thoun.

176. C. VAN LEEMPUTTEN, Brussels.

Fowls.

177. Barn Yard Scene.

178. CHARLES EMILE JACQUE, Paris.

Medals, 1861, 1863, 1864. Cross of the Legion of Honor, 1867.

The Farm House.

The paintings of Jacque have advanced during the last year perhaps as much as those of any other artist, and they now command prices that are given for works by Diaz, Rousseau, Daubigny, Corot, and the very best painters.

179. RAOUL MARIE, Paris.

In the Court Yard.

This is the best picture by this artist ever in Philadelphia.

180. EMILE VAN MARCKE, Paris.

Medals, 1867, 1869 and 1870. Cross of the Legion of Honor, 1872.

Landscape and Cattle.

The works of this artist command prices like, and are esteemed equal to, Rosa and Auguste Bonheur, and even Troyon, his master.

180A.

H. HERZOG, Dusseldorf.

Ferryboat by Moonlight, Hoboken.

A beautiful and interesting picture.

181.

F. MANCINI, Rome.

Harvesting, near Rome.

A truthful and conscientious picture of a high class.

182.

A. DE LEUW, Brussels.

Country Experiences.

This with the companion picture by the same artist in this sale, are certainly equal to anything ever shown by the artist.

183.

E. MELIDA, Rome.

The Arrival Home.

A careful and agreeable rendering of an everyday subject in Spain.

184.

GUSTAVE DE JONGHE, Paris.

Medals, 1863, 1868 and 1870.

Ready to Receive.

De Jonghe, in this painting, has certainly outdone even himself. It was valued in the Derby-Everard collection at \$2500.

185.

C. EDOUARD BOUTIBONNE, Paris.

Medal, 1847.

C'est Lui!

During the last five years, it seems as though the whole world was in competition to secure good specimens of this painter. Certainly, nothing superior by him has ever been seen in Philadelphia.

186.

CHARLES CHAPLIN, Paris.

Medals, 1851, 1852 and 1865; Cross of the Legion of Honor, 1865.

Preparing for the Bath.

In the subject matter of his pictures, and in the peculiar method of treatment adopted, Chaplin stands unrivalled. The refinement, delicacy, and grace of the specimen before us, would make a great reputation, did he not already possess one.

187.

P. C. COMPTE, Paris.

Medals 1852, 1853, 1855 and 1857. Cross of the Legion of Honor,
1857. Medal, 1867, E. U.

Curiosity.

Painted in the very best manner by Compote, and unusually good in
subject. The beauty of the picture is manifest, and the fame of
the artist world-wide.

188.

CHARLES LANDELLE, Paris.

Medals, 1842, 1845, 1848 and 1855. Cross of the Legion of Honor,
1855.

The Beautiful Zerlina.

Landelle is always beautiful in his art; subject, color, form and tone,
find always proper rendering from his skillful brush. This is a
picture to be loved.

189.

G. CASTIGLIONE, Paris.

Inspecting her Treasures.

A choice picture by an artist who is justly obtaining a first place in
art estimation.

190.

P. SERATRICE, Rome.

The Siesta.

In the style which made Zamacois so famous, it is so well done that
it will commend itself to amateurs.

191.

M. DE GARAY, Paris.

Rival Suitors.

A perfectly brilliant little painting, in the best manner. The subject
is exceedingly attractive and well expressed.

5-1 192.

M. POIRSON, Paris.

The Favorite Dining Place.

Although this is the first by this artist that Mr. Haseltine has received, it has so commended itself to him by its fine qualities as to make it probable that others will follow as he has opportunity to purchase.

50 193.

PEDRO DE VEGA, Rome.

Matadore in a Spanish Wine Shop.

A little gem, that is superb in every respect, color, drawing and subject. Any collection in the country could well afford to exhibit so beautiful a picture.

72 194.

LITSCHAUER, (deceased).

The Armourer.

One of the best German pictures in the sale, and by a celebrated man.

195.

ALBERT LAMBRON, Paris.

Seeking for Knowledge.

Can any one having the least appreciation for Fine Art fail to perceive the splendid qualities in this marvellous little picture. It is one of those that can never fail to secure pleasure to its owner.

100 196.

P. LINDER, Paris.

Garden Scene during the French Revolution.

A beautiful artistic picture that truthfully represents the period of the Revolution. The art in it is splendid, but the moral none of the best.

197.

G. SIMONI, Rome.

The Morning after the Ball.

This Aquarelle is superb, really superb, and cannot fail to receive from every one such a recognition. The artist has made every touch effective and beautiful. It should sell for a large price.

198.

PIERRE DE CONINCK, Paris.

Medals, 1866 and 1868.

The Pretty Violinist.

There has never been so important a picture by this artist imported into the country. Commanding as he does exceedingly high prices abroad, his best art has been appropriated there, and is has been heretofore only through his inferior works that he has been known to Americans, although even through them he has secured a lasting place in their esteem.

199.

CARL SCHLOSSER, Paris.

How much a Piece?

Full of sentiment and fine feeling, and represented in a fine artistic manner, it forms a picture that would adorn any collection.

200.

ALBOY REBOUET, Paris.

On the Terrace.

A beautiful work of art, both in subject, color and drawing.

201.

H. HUMPHREY MOORE, Tangier.

Gipsy Family, near Granada.

This picture is the production of one of the most talented of our American painters abroad. Mr. Moore bids fair to win for himself a high place in the World of Art.

75
202.

C. N. GEBLER, Munich.

Safely Housed—Sheep in the Stable.

Nichols
145 203.

R. SHAYER, London.

Cattle in the Stable.

A most exquisitely finished and beautiful picture.

Thomas
122 204.

L. TIMMERMANS, Brussels.

Off the Belgian Coast.

205.

C. PITTARA, Rome.

The Fox Hunt.

A perfectly splendid work of art.

Gray
105 206.

ISAAC L. WILLIAMS.

Sand Hills of the Juniata.

Nothing finer by Mr. Williams has ever been produced.

5-7 207.

GEORGE HETZEL, Pittsburgh.

Scene in the Vicinity of Lock Haven.

80
208.

J. R. WOODWELL, Pittsburgh.

Cernay la Ville.

This picture was painted in Paris.

85
209.

WILLIAM HART, New York.

Lake George.

132
210.

J. W. CASILEAR, New York.

Lake Windermere.

211.

PAUL PREVOT, Paris.

On the Coast of France.

212.

NARCISSE DIAZ DE LA PENA, Paris.

Medals, 1844, 1846, 1848. Cross of the Legion of Honor, 1851.

Fontainebleau.

Mr. Haseltine recommends those desiring paintings by this artist, to secure them while they can, for dealers are finding it to their interest to ship all they can find and buy to Europe, where they command exceedingly high prices.

270
213.

LEON RICHEL, Paris.

Picardie.

A splendid example of a rapidly rising painter. The art is good, and should find appreciation with the best informed.

214.

V. THIRION, Paris.

Lily's Morning Meal.

It is not often that so attractive a picture, both in subject and treatment, is presented to the public to purchase, and it must prove to its possessor that indeed "a thing of beauty is a joy forever."

215.

GIOVANI ROTA, Paris.

Sweet Strains.

Although we cannot hear them, it requires but little effort of the imagination to recognize that nothing else would harmonize with the artistic qualities of the picture.

216.

LOUIS LASALLE, Paris.

The Young Favorite.

217.

A. ROMAHO, Rome.

The Star of Hope.

218.

W. M. CHASE, St. Louis.

The Dessert Table.

219.

R. TUSQUETZ, Rome.

On the Outskirts of Rome.

Nothing in the collection is really so wonderful and surprising in its art, as well as in its result. A steep by-way of Rome seems brought before us in all its vivid reality. Out of a most uninteresting place, the artist has created a picture that secures our warmest approval and our loudest praise.

220.

H. GEIBEL, Munich.

Ueberlingen.

221.

In the Mountains of Bavaria.

This pair of paintings by Geibel, are exceedingly attractive in subject and treatment.

222.

G. W. NICHOLSON.

On the Welsh Coast, at the Mouth of the Menai Straits.

This is another of the choice expressions of Nicholson's skilful pencil.

223.

GEORGE HETZEL, Pittsburgh.

View near Duncannon, Pa.

An attractive picture.

224.

EMILE VERNIER, Paris.

Medals, 1869 and 1870.

French Landscape.

225.

J. SANTORO, Rome.

Rome.

226.

H. J. THOURON.

Summer Rambles.

227.

E. RAFFAELLI, Paris.

On the Outskirts of Paris.

228.

J. SAUERFELT, Brussels.

Plombieres.

229.

Rhetel.

No one of all the street scene painters of Europe can surpass Sauerfelt in their proper and artistic rendition.

230.

MILNE RAMSEY.

Objects of Art and Nature.

231.

Still Life.

A fine pair of this justly celebrated artist's work.

232.

ARTHUR PARTON, New York.

Lake au Sable—Adirondacks.

233.

L. TIMMERMANS, Brussels.

A Calm, near Scheveningen.

234.

RENE MENARD, Paris.

Pupil of Troyon.

Landscape and Cattle.

Hudsonman
113- 235.

J. B. BRISTOL, New York.

The Old Dock at St. Augustine, Florida.

Hudsonman
115- 236.

J. W. CASILEAR, New York.

Landscape and Cattle.

Heidelberg
~~113~~
130 237.

W. AMBERG, Berlin.

The Stolen Interview.

A picture of the highest class.

Contworth
22 1/2 238.

CHARLES BEAUMONT.

Lake Cayuga.

Brown
6- 239.

S. P. DYKE.

On the Alleghany River.

Fanning
20 240.

LUCIAN POWELL.

View in West Virginia.

FOURTH EVENING'S SALE.

241.

S. P. DYKE.

Scene in Western Pennsylvania.

242.

EDMUND D. LEWIS.

Narragansett.

243.

View near Newport.

244.

CARL SUHRLANDT, Schwerin.

Monk.

245.

J. JALON, Paris.

Venice.

246.

Venice—Companion.

247. N. MORTIMER, Paris.
Scene on the Moselle.
248. French Landscape.
249. HERMANN SIMON.
The Household Guard.
250. The Faithful Companion.
251. EMILE VERNIER, Paris.
Medals, 1869 and 1870.
On the French Coast.
A splendid work of art.
252. A. S. WALL, Pittsburgh.
Scene in Western Pennsylvania.
253. T. J. FENIMORE, (deceased.)
On the Brandywine.
254. Lake George.
255. ISAAC L. WILLIAMS.
Mount Orford, Canada.

256. J. SANTORO, Rome.
On the Way to Rome.

257. E. RAFFAELLI, Paris.
On the Outskirts of Paris.

258. M. ARNOUX, Paris.
The Young Bird.
A beautiful picture.

259. E. M. A. ANDRE, Paris.
A Day's Sport.
Choice, though small.

260. THEODORE GERARD, Brussels.
The Portfolio.

Perhaps the finest specimen of this artist to be found in the country
for sale.

261. LEON CAILLE, Paris.
First Lesson.
A perfectly lovely little picture.

90
262.

GRIPS, Brussels.

Flemish Interior.

Finely and conscientiously painted.

Parry
250 263.

C. BANDININI, Rome.

The Friendly Visit.

Painted with all the richness and brilliancy of the present luxurious Roman School.

Mitchell
200 264.

VICTOR TORTEZ, Paris.

The Rivals.

A subject interesting, and treated in a peculiarly attractive and forcible manner. The page in grey tights certainly seems determined that the other gentleman shall not pay attention in the direction of his thoughts, if he can help it.

Harvey
205 265.

J. LOCKER, Brussels.

Episode in Belgian Life.

James
290 266.

G. SIMONI, Rome.

The Dessert.

This is the finest Aquarelle that Mr. Haseltine has ever seen by Simoni, and is such an one as any amateur might be proud in adding to his collection of art, however brilliant that might be. Without question, his reputation in America will soon equal that which he already enjoys in Europe.

267.

LOUIS JIMINEZ, Rome.

The Picnic.

Another master-piece of this splendid painter; it would be difficult to imagine how it could be better artistically. It certainly possesses the finest qualities. It should command a high price.

268.

EDOUARD RICHTER, Paris.

The Stroll by the Brook.

269.

V. CHEVILLARD, Paris.

Overcome with Sleep.

270.

RENE LE GRAND, Paris.

Taking Refreshment.

271.

PIERRE M. BEYLE, Paris.

The Performer's Pet.

272.

CARL JOSEPH KUWASSEG, PERE, Paris.

Medals 1845, 1861 and 1863.

Alpine Torrent.

What can be said that shall do justice to so beautiful a work of art? It certainly would be superfluous to more than direct attention to it, and leave it to, as it does so powerfully, speak for itself.

273. ANDREAS ACHENBACH, Dusseldorf.

Medals, 1839, 1845, 1848 and 1855. Cross of the Legion of Honor, 1864. Medal, 1867, E. U. Grand Gold Medals of Prussia and Belgium. Chevalier of the Legion of Honor, and of the Order of Leopold. Member of the Royal Academies in Berlin, Amsterdam and Antwerp.

On the French Coast.

The paintings of Achenbach are very high and very hard to procure.

274. TONY DE BERGUE, Paris.

Dieppe.

Espeacial attention is requested to this specimen of De-Bergue. It is not too much to say that nothing finer by him has ever been exhibited.

275. GAILLARD LEPINAY, Paris.

Off Calais.

A beautiful marine.

276. MARTIN RICO, Paris.

Medal, 1870.

The Old Mill.

This beautiful Aquarelle by Rieo is the only one for sale in the country.

277. GEORGE HETZEL, Pittsburgh.

View near Lock Haven.

EMILE VERNIER, Paris.

Medals, 1869 and 1870.

French Landscape.

279.

J. SANTORO, Rome.

Near Rome.

280.

J. DE NITTIS, Paris.

Twilight.

281.

JAMES HAMILTON.

Sunrise off Boston Harbor.

282.

T. J. FENIMORE, (deceased.)

The Ferry—Scene on the Susquehanna.

283.

CHARLES SEIBELS, Dusseldorf.

Holland Landscape with Cattle.

A picture with the finest qualities of Andreas Achenbach, and in itself without a fault. Really a great work.

284.

H. CORRODI, Rome.

View on the Seine.

285.

On the Moselle.

Mr. Haseltine has never beheld a more beautiful pair of landscapes by H. Corrodi, who is an artist very highly esteemed in Rome. They were selected by his brother.

286.

F. H. KAEHMERER, Paris.

The Fete Day—A Young Egyptian Decorating Images.

A fine work of art by this, probably, the best pupil of Gerome. A picture about the size of this, containing several moderate-sized figures, is held in New York at \$4000.

287.

LEON PERRAULT, Paris.

Medal, 1864.

Tired Out.

The art of Perrault is always esteemed; and his many beautiful works that have been exhibited from time to time, have caused the art public to look forward to a new pleasure, whenever the announcement is made that a picture of his is on exhibition. This assuredly will not disappoint such expectation.

288.

F. MOORMANS, Paris.

Reading.

One of the most attractive pictures in the exhibition for subject. It engages attention from the skillful manner in which it is represented. Tone, drawing and good taste in all characterize it as a superior work.

289.

CHARLES PECRUS, Paris.

The New Song.

A new and pleasant picture by a well-known artist.

290.

CARL SCHLOSSER, Paris.

The Puritan Lovers.

Subdued in color sufficiently to mark the sentiment; unobtrusive, it yet appeals to the high artistic sense, and calls effectually for highest praise from loftiest minds.

291.

ADRIEN MOREAU, Paris.

What shall I Wear?

Moreau is always happy both in subject and treatment, and is always delicate and refined in color. His admirers are numerous, and they esteem his art at a justly high price.

292.

CECILE FERRARE, Paris.

Le Dejeuner.

A picture of a high class, and singularly well executed. The subject is excellent, and the painting irreproachable.

293.

NOEL SAUNIER.

The Visit to the Ruined Abbey.

Visitors to English or Continental ruins, will at once recognize the faithfulness of the picture. It may well be termed a faithful picture, not only in the rendering of the subject, but in the art.

294.

GUSTAVE BOULANGER, Paris.

Prize of Rome, 1849. Medals, 1857, 1859 and 1863. Cross of the
Legion of Honor, 1865. Instructor of the Government School
of Art, 1869.

The Pompeian Maid.

One of the most beautiful specimens of Boulanger ever offered for
sale.

295.

PAULO BURGAINO, (deceased.)

The Repose in Egypt.

A picture of splendid tone and replete with the highest artistic qual-
ities.

296.

G. WASHINGTON, Paris.

The Defiance.

297.

Arab Journeying.

This pair of Aquarelles are full of the characteristic spirit of the
artist, and also in truth of detail and fullness of color represent
him well.

298.

JULES GOUPIL, Paris.

Paying Calls.

An exquisite little picture.

299.

L. COMELERAN, Paris.

The Serenade.

300.

MORERA, Rome.

Unremunerated Toil.

A picture touching in sentiment and skilful in execution, and elaborate in detail. It is calculated to arrest our footsteps and command our respect and admiration.

301.

S. FAUSTINI, Rome.

The Jewels.

Beautiful in color, and fine in drawing and composition. The subject is slightly commonplace but interesting, especially to the ladies.

302.

F. L. J. MOORMANS, Paris.

The Duet.

303.

HENRI PIERRE PICOU, Paris.

Medals, 1848 and 1857.

Hunt the Ring.

304.

Guess my Name.

These two pictures are the originals after which the engravings were made.

305. PROF. CHRISTIAN SCHUESSELE.
G. W. NICHOLSON.

Gala Day among the Water Sprites.

306. EDMUND D. LEWIS.

Matanzas, Cuba.

307. S. P. DYKE.

Scene in Western Pennsylvania.

308. W. SCHULTZE, Munich.

The Expectant Friends.

309. After the Thief.

Two of the best pictures of the Munich school in the collection.

310. W. E. WINNER.

Pleasures of Youth.

311. J. C. WIGGINS, New York.

Summer in New England.

312.

T. J. FENIMORE, (deceased.)

Sunset on the Kanawha.

313.

Z. GROSTINI, (deceased.)

Ruins of Carthage.

314.

J. JALON, Paris.

Marine.

315.

Off the French Coast.

316.

S. P. DYKE.

Autumn on the Lehigh.

317.

CHARLES BEAUMONT.

Lake Champlain.

318.

P. SOLTAU, Paris.

First Lessons.

319.

CARL SUHRLANDT, Schwerin.

After Landseer.

Scene in the Highlands.

320.

CARL SUHRLANDT, Schwerin.

After Rosa Bonheur.

Ploughing.

FIFTH EVENING'S SALE.

321. C. H. SHEARER, Reading.
In the Forest.

322. HERMANN SIMON.
Landscape and Cattle.

323. P. SOLTAU, Paris.
Young Italian Girl.

324. CARL SUHRLANDT, Schwerin.
Monk.

325. EMANUEL LEUTZE, (deceased.)

Milanie.

Illustrating a poem by N. P. Willis.

326. GEORGE HETZEL, Pittsburgh.

Scene near Lock Haven.

327. A. S. WALL, Pittsburgh.

View in Western Pennsylvania.

328. Ditto. Companion.

The good works of this painter until now have not been offered to the Philadelphia public. It is to be hoped that now they will show their estimation of their merit by spirited bidding.

329. P. HUGO, Paris.

Beautiful Still Life.

330. S. P. DYKE.

Autumn on the Juniata.

331. T. J. FENIMORE, (deceased.)

Scene in Virginia.

332. GEORGE HETZEL, Pittsburgh.

View near Williamsport.

333. A. DE FAUX, Paris.

Environs of Martigny.

A glorious landscape of the French school of art.

180 334. A. R. VERON, Paris.

The Approaching Storm.

A picture of very high merit.

Woodson
32 335. CHARLES JOSEPH BEAUVIERIE, Paris.

View at Cernay—Department of Seine et Ooise.

This picture, full of the characteristics of Daubigny, is entitled to the highest praise, and should excite the liveliest competition.

Bay
90 336. EDMUND D. LEWIS.

Scene on the Susquehanna.

Box
37 1/2

337.

H. W. KEMPER.

View in the White Mountains.

Prime
250

338.

LOUIS JIMINEZ, Rome.

The Spanish Cavalier.

Another brilliant example by this illustrious man, and should be
competed for with great ardor.

Box
125

339.

L. MARCHETTI, Rome.

The Page.

A beautiful example by this artist, and the only Aquarelle by him in
the sale.

340.

ALFRED DEHODENCQ, Paris.

Medals, 1846 and 1853.

Eastern Women.

One of the few Eastern pictures in the collection. It can well satisfy
those who seek such subjects.

Kelly
150

341.

F. LIARDO, Rome.

Petronella.

A most attractive Aquarelle, and finished with the greatest faithful-
ness and care.

342.

G. BINGAMI, Rome.

Italian Woman.

A beautiful Aquarelle.

343.

FORTUNY, Rome.

Scene in Spain.

It is rare to find in any country in an Auction sale, two specimens of Fortuny, probably it has never occurred before. Although sketchy, it cannot fail to impress upon the minds of connoisseurs the qualities which make the master eminent.

344.

FIRMAN GIRARD, Paris.

Medals, 1863 and 1872.

Wounded.

A picture of the greatest power.

345.

J. G. VIBERT, Paris.

Medals, 1864, 1867 and 1868.

The Matadore.

Certainly as brilliant a little picture as has ever been produced by this artist.

346.

P. SAUVAGE, Paris.

The Industrious Maid.

50 347.

MIHALY MUNKACSY, Dusseldorf.

The Tired and Sleeping Workman.

In the Salon of 1870, an artist before unknown exhibited a picture. It was so excellent that it was accorded a first class medal; and so much was his work praised and admired, that the unknown artist became suddenly one of fame and reputation, and his art commanded high returns. The artist was Munkacsy. This of course is only a splendid study.

Fanning
196 348.

C. N. HOFNER, Munich.

Sheep in the Stable.

A very interesting work.

Perthshire
Fanning
100 349.

J. J. EYRES, London.

American Game Birds.

100" 350.

English Game Birds.

Bond
360 351.

P. KOELMAN, Rome.

Summer Pastimes of the Roman Peasants.

This picture is not a new importation, but has long delighted a private family in our midst. It has been held at a high price, and it is hoped that there are many who will appreciate its excellencies.

G. FERRARI, Rome.

The Lesson.

A choice example of an illustrious artist, and should be bought by a connoisseur.

352.

NICHOLAS RIBOT, Paris.

The New Magazine.

354.

C. A. DRINKER.

Chinese Objects of Art.

355.

OTTO WEBER, Rome.

Medals, 1864 and 1869.

Landscape in Tuscany.

356.

S. CORRODI, Rome.

Bay of Naples.

357.

F. FRANZ, Paris.

Scene in France.

Frank
95- 358.

S. CORRODI, Rome.

Naples.

Maack
300 359.

V. MALBRANCHE, Paris.

Environs of Vertefeulle, with French Soldiers.

Cumway
45-? 360.

FRANK REHN.

Night.

Sprock
120 361.

L. TIMMERMANS, Brussels.

Ostende.

Fanning
95- 362.

EDMUND D. LEWIS.

Pottsville.

100 363.

LEON CAILLE, Paris.

Early Teaching.

/ 364.

A. BODIN, Paris.

The New Dress.

Finished in the style and with the elegance of Toulmouche.

365.

FELIX ZIEM, Paris.

Medals, 1851, 1852 and 1855; Cross of the Legion of Honor, 1857.

Venice.

Although not the most important picture by Ziem, it is one in his very best style, and calculated to give pleasure to its possessor, whoever and wherever he may be.

Phillips
90 366.

W. S. HASELTINE, Rome.

View from the Island of Capri.

A beautiful place at a beautiful time of the year, and also a beautiful time of the day. It is also a good representative picture of the artist.

Fanning
90 367.

C. KUWASSEG, FILS, Paris.

Havre.

The paintings of Kuwasseg, fils, are amongst the most popular of all the pictures that are offered in this country by foreign artists.

368.

OTTO WEBER, Rome.

Medals, 1864 and 1869.

Driving Cattle in Northern Italy.

Almost all of Weber's pictures are splendid, and of the best quality. Every collector of the best works of the masters should possess one.

369.

ALFRED WAHLBERG, Paris.

Medals, 1870, 1872 and 1873.

Landscape—Brittany.

No one of the new and rising landscape painters of France is exciting the interest and expectations of amateurs as this artist, who is here represented by his most important and greatest work.

370.

A. DE FAUX, Paris.

Landscape and Cattle.

This beautiful scene in Picardie, ranks De Faux afresh as one of the best landscape artists of France.

371.

A. R. VERON, Paris.

Landscape View in Normandy.

372.

View in Lorraine.

A pair of landscapes of the most artistic description, and worthy of the attention of those most cultivated and educated in art.

373.

NARCISSE DIAZ DE LA PENA, Paris.

Medals, 1844, 1846, 1848. Cross of the Legion of Honor, 1851.

Eastern Women.

The prices of the works of Diaz have doubled in Paris during the past year, and it will not be long before they will command the rates paid for the best works of the most expensive masters.

2 374.

CONSTANT TROYON, (deceased.)

Medals, 1838, 1840, 1846, 1848 and 1855. Cross of the Legion of Honor, 1849.

On a Branch of the Moselle.

This celebrated and exquisite work, painted in Troyon's best period, when he combined power and force with beauty of detail and finish, is worthy of the master of Rosa and Auguste Bonheur and Van Marcke. The unusual beauty of the subject cannot fail to commend it to the buyers of the best art.

375.

FLORENT WILLEMS, Brussels.

Medals, 1844, 1846. Cross of the Legion of Honor, 1853. Medal, First Class, 1855. Officer of the Legion of Honor, 1864. Medal, First Class, 1867, E. U.

Good News.

It is only necessary to say that this is one of the most splendid and important of all the works of the artist.

376.

JULES WORMS, Paris.

Medals, 1867, 1868 and 1869. Cross of the Legion of Honor, 1873.

The New Servant.

The quality of this important work is of the very highest order, and artistically it is not surpassed by any work extant by the artist.

230 377.

EUGENE FICHEL, Paris.

Medals, 1857, 1861 and 1869.

The Discussion.

One of the very finest efforts of this celebrated painter

378. WILLIAM ADOLPHE BOUGUEREAU, Paris.

Prize of Rome, 1850; Medals, 1855, 1857 and 1867. Cross of the Legion of Honor, 1859.

The Vintage Maid.

If there is one artist more than another whose name and works are familiar to American buyers, it is certainly Bouguereau. Not only is he known, but his productions are always in the greatest demand and command the most exalted rates. This is a superb example.

379.

CARL MULLER, Dusseldorf.

Gold Medal of Prussia, 1869.

Happiness and Charity.

Very small pictures by this, the most famous artist of this class of subjects, have been sold for enormous sums. It is probable that no more important work by Carl Muller was ever in the United States.

380.

LADISLAS BAKALOWICZ, Paris.

In the Boudoir.

Certainly one of the largest pictures ever exhibited in this country by this illustrious painter.

381.

W. AMBERG, Berlin.

Abstraction.

A picture of fine subject and quality, and well calculated to adorn any dwelling.

382.

ED. JOSEPH MOULINET, Paris.

The Juvenile Show.

383.

ELIZABETH MURRAY, Boston.

Innocence.

An exquisite picture.

384.

ZACHERIE NOTTERMANN, Paris.

Watching and Waiting.

A fine example of the best of all the dog painters.

385.

J. SAUERFELT, Brussels.

Rouen.

This is the largest and most important painting by Sauerfelt in the collection.

386.

R. HEBER REED, (deceased.)

Christmas.

387.

W. E. WINNER.

Healthful Pleasure.

388.

HENRI GIRARDET, Paris.

Stable Interior.

389.

TREVOR McCLURG, Pittsburgh.

After Coutoure.

Page and Hawk.

This excellent copy of the most famous picture by Coutoure, was pronounced by that great artist himself, as the best copy ever made of the painting.

390.

THOMAS SULLY, (deceased.)

Domesticity.

This is one of the most important works of Sully.

391.

B. DURANI, Florence.

Luscious Fruit.

MILNE RAMSEY.

Objects of Art.

One of this artist's most important works.

393.

INGOMAR FRANKEL, Paris.

Andrea del Sarto Declaring his Love.

394.

D. R. KNIGHT, Paris.

The Old Gallant.

395.

A. HULK, SR., Brussels.

On the Belgian Coast.

396.

A. S. WALL, Pittsburgh.

Scene in Western Pennsylvania.

397.

L. TIMMERMANS, Brussels.

Scene off the Belgian Coast.

S. P. DYKE.

Autumn on the Upper Potomac.

399.

E. D. LEWIS.

On the Susquehanna.

400.

CHARLES BEAUMONT.

Autumn on Seneca Lake.

Hayl
2-2-4
Hayl
29
Harden

30 ✓

SIXTH EVENING'S SALE.

~~401.~~

P. PRIER.

View in the Adirondacks.

~~402.~~

L. MORTEL.

Echo Lake.

Fanning
1270 403.

L. TIMMERMANS, Brussels.

Scene on the Belgian Coast.

~~404.~~

EDMUND D. LEWIS.

Near Pottsville, Pa.

Fanning
524 405.

S. P. DYKE.

Scene in Western Pennsylvania.

406.

L. NEUSTADTER, Munich.

The Sisters.

A most beautiful and careful picture.

407.

V. MALBRANCHE, Paris.

French Soldiers in a French Village, during the Winter
of 1870.

408.

A. S. WALL, Pittsburgh.

Autumn in the Woods.

409.

HILLER, Munich.

In the German Tyrol.

410.

G. HAMPE, Munich.

German Landscape.

411.

PROF. A. DOLL, Munich.

Winter Scene in Holland.

412.

Skating on the Scheldt.

413.

CHARLES LINFORD, Pittsburgh.

In the Forest.

The production of one of the best landscape artists in the country.

414.

GEORGE HETZEL, Pittsburgh.

View near Lebanon, Pa.

415.

H. BENNECKENSTEIN, Munich.

Sunset on the Rhine.

416.

H. COOMANS, Paris.

Holy Family.

A perfect gem, and worthy of the old masters; exquisite in finish and every detail; careful and beautiful in drawing and composition.

417.

H. SINKAL, Dusseldorf.

Inspiration.

Nothing could be finer than the delicacy and finish of this picture.

418. J. G. MEYER VON BREMEN, Berlin.

Gold Medal of Prussia, 1850.

Rest for the Weary.

A fine example in subject and quality of this painter, whose works are so difficult to obtain, being very scarce and very dear.

419. J. B. A. E. BERANGER, Paris.

Medals, 1846 and 1848.

The Little Laundress.

Like the other specimen of this artist in this sale, this is an example of the very highest class.

420. PIERRE VAN SCHENDEL, Antwerp.

Medals, 1844 and 1847.

Market Scene, Amsterdam.

Since the death of Van Schendel, his works are becoming very rare, and are exceedingly high in price. This is truly a fine work.

421. CHARLES BRUN, Paris.

Medal, 1868.

The Armenian Mother.

This was Brun's representative picture in the collection of art contributed for the benefit of Chicago.

422.

DAVID COL, Brussels.

The Wine Tasters.

Certainly a more brilliant picture by this artist has not been before the public for years.

423.

CHARLES CHAPLIN, Paris.

Medals, 1851, 1852 and 1865. Cross of the Legion of Honor, 1865.

The Pretty Waitress.

The works of Chaplin are so well known as scarcely to require comment, besides which in another part of the Catalogue, sentiment is expressed in reference to his work.

424.

JULES RICHOMME, Paris.

Medals, 1840, 1842, 1861 and 1863. Cross of the Legion of Honor, 1867.

At the Font.

Although Richomme has been famous for twenty-three years, yet so well is he appreciated in Europe that but few of his pictures have found their way to this country. This is the first example that Mr. Haseltine has owned.

425.

G. CASTIGLIONE, Paris.

The Bird Cage.

Very important as a work of art, and very beautiful as a picture. It is rare to find a painting so attractive in every respect.

426.

L. ALVAREZ, Rome.

Scene in Rome—School Children taking their Morning Walk.

Alvarez has already been spoken of, in a previous portion of the Catalogue, in reference to his standing as an artist, this example will speak loudly in his praise.

427.

ARNALDI CORRODI, Rome.

The Rest at Noon.

This painting of the very highest class, is probably the finest representative work ever imported by Arnaldi Corrodi.

428.

ALBOY REBOUET, Paris.

Le Dejeuner.

429.

The Pet Bird.

Please look at these pictures with the most critical eye, and judge whether they are not superb in subject and painting.

430. CHARLES FRANCOIS DAUBIGNY, Paris.

Medals, 1848, 1853, 1855, 1857 and 1859; Cross of the Legion of Honor, 1859; Medal, First Class, 1867, E. U.

Twilight on the Seine.

A perfectly magnificent painting, and one worthy of the highest laudations. Only the master could so truthfully and conscientiously depict this phase of nature.

431.

F. AUGUSTE BONHEUR, Paris.

Medals, 1852, 1857, 1859, 1861 and 1863; Cross of the Legion of Honor, 1867.

Driving Cattle Home in the Afternoon.

It seems useless, in the presentation of such a picture for criticism, to say anything in its praise; the figures, with their varied action—the landscape, so full of light and truth, speak stronger and fuller and louder than any praise.

432.

H. HERZOG, Dusseldorf.

The Rapids above the Falls of Niagara.

433.

View near Sawkill, Milford Co., Pa.

If there is any one in Philadelphia who has the space, and who desires to hang two paintings that will decorate his room, and give lasting pleasure to himself, he should obtain these pictures at any price. It is seldom that our American buyers can have the chance of obtaining American subjects painted by so illustrious a European artist.

434.

ALEXANDRE DE FAUX, Paris.

Beautiful French Landscape.

The name of the picture and the picture itself tell the story together better than any remarks.

435.

OTTO WEBER, Rome.

Medals, 1864 and 1869.

Treading Out the Wheat.

Mr. Haseltine considers this the best example, in quality, of the artist that has ever been exhibited in America to his knowledge.

436.

A. MARCHETTI, Rome.

The Market Gardener's Friends.

A picture that has attracted great attention everywhere.

437.

G. W. NICHOLSON.

A Harvest Field in Berks Co., Pa.

A beautiful example.

438.

NARCISSE DIAZ DE LA PENA, Paris.

Medals, 1844, 1846, 1848; Cross of the Legion of Honor, 1851.

The Story Teller.

In quality and in color, this picture cannot be excelled. It is a superb specimen of one of earth's greatest living painters, and one that will, in the years to come, bring double the price demanded for it now.

439.

LOUIS GEORGES BRILLOUIN, Paris.

Medals, 1865 and 1869.

The Visit to the Studio.

A glorious picture, and worthy of all praise. It is unusual that such a painting by Brillouin is offered for sale.

440.

EDOUARD ZAMACOIS, (deceased.)

Medals, 1867, 1868 and 1870.

The Cavalier's Repose.

The works of Zamacois are becoming exceedingly rare, and those collectors who have not already secured one, had better avail themselves of the opportunities as they offer, as there will soon be none upon the market.

441.

CHARLES LANDELLE, Paris.

Medals, 1842, 1845, 1848 and 1855; Cross of the Legion of Honor, 1855.

Haidee.

As choice a picture as any one could wish to see or own; and as an example of Landelle, it is truly first-class.

442.

JOSEPH COOMANS, Paris.

The Pet Bird—a Scene from the Days of Pompeii.

Perhaps no artist is better known through his engraved works, which have stood the test of public approbation for years.

443.

L. ALVAREZ, Rome.

The Adult Class.

Like No. 426, this is a specimen of Alvarez of the very highest order of merit.

444.

GUSTAV JUNDT, Paris.

Medals, 1868 and 1869.

Flowers for the Golden Wedding.

A superb painting, executed by the best pupil of Breton, which ranks him, in most respects, the equal of the master. It excited great interest while in Paris, and after being purchased for America, could have been resold at an advanced price. It is needless to say that it is a very expensive work.

Brown
750
 445.

J. CAROLUS, Brussels.

The Visit to the Studio.

One of the most interesting of his pictures ever exhibited.

Stander
170
 446.

G. REIMER, Munich.

Hide and Seek.

A good picture.

325
 447.

W. VERSCHUER, Brussels.

Medals, 1861 and 1866.

In the Stable.

One of the best pictures by Verschuer ever imported.

448.

JULES GOUPIL, Paris.

Reverie.

449.

Waiting.

A pair of paintings exceedingly attractive, and rendered as only Jules Goupil can do. They are worthy of great praise.

W. M.
162/12
450.

G. FERRARI, Rome.

Espionage.

W. M.
137/12
This is another example of this justly celebrated painter.

451.

A. MARCHAUX, Paris.

The Beautiful Greek Girl.

452.

E. H. MAY, Paris.

Medal, 1855.

Waiting.

Lucy
65
453.

M. LA BLANCHE, Paris.

Innocence.

454
1300 E. W. B. Smith
 454.

EDOUARD RICHTER, Paris.

Meditation.

This splendid Richter should attract the notice of every one interested in beautiful art. It is seldom that the public have an opportunity of beholding so fine a work of art.

455.

G. FERRARI, Rome.

The Music Party.

This is the most important of all the pictures by this artist in the collection. It is a powerful picture.

456
 456.

L. ALVAREZ, Rome.

Industrial Meeting of Spanish Peasants.

Although not the largest, it is however the best picture by this artist in the sale.

457
 457.

LADISLAS BAKALOWICZ, Paris.

The Tease.

One of this artist's best examples.

458.

PHILLIPE PARROT, Paris.

Medals, 1868, 1870 and 1872.

Marguerite.

A picture of the highest merit.

459.

CARL SCHLOSSER, Paris.

In the Cathedral.

A low-toned picture, replete with conscientious art.

460.

JULES MASSE, Paris.

The Departure for the Wars—Scene during the First Empire.

A choice picture.

461.

T. CHARTRAN, Paris.

The Compliment.

A perfect little gem.

462.

LOUIS LASALLE, Paris.

Feeding the Rabbits.

463.

The Pet Chickens.

A beautiful pair of paintings.

464.

M. LEMAIRE, Paris.

The New Song.

A splendid picture and a very expensive work.

465.

EUGENE ACCARD, Paris.

The New Book.

This artist's pictures are in great demand, owing to their excellence.

466.

G. TOESCHI, PERE, Rome.

The Visit of the Cardinal.

A picture of great merit, by an artist of the highest reputation.

467.

F. LIARDO, Rome.

Sociably Inclined.

A picture, that by its humour must interest both old and young, and by its art those who love art.

468.

A. ROMAHO, Rome.

Narcissus.

The pictures by this great painter although new to our connoisseurs, cannot fail when presented to absorb their interest.

469.

E. H. MAY, Paris.

Medal, 1855.

The Masquerade.

A. MARCHAUX, Paris.

The Beautiful Neapolitan.

RUDOLPHE EPP, Munich.

"Hush! He's Asleep."

A beautiful and interesting picture.

HENRI D. ROSZCZEWSKI, Paris.

Objects of Art.

Nothing by Desgoffe shows more splendid finish, color and detail.

ETIENNE ESBENS, Paris.

Arab Soldiers.

One of this illustrious artist's most illustrious works. A picture well known in Europe and America.

474.

R. TUSQUETZ, Rome.

Wayside Devotion.

A stop must be made here to notice this example of Tusquetz. In Rome and Paris the fame of the artist is widespread and recognized, while in this country he is comparatively unknown, but cannot remain so when he sends such art as is contained in the two specimens in this collection. To say that this picture is the equal in merit to the finest works of Jules Breton, is not saying too much.

475.

P. KNARREN, Brussels.

The First Toy.

A splendid picture, painted in the style of Florent Willems.

476.

FRANZ VINCK, Brussels.

The Lovers.

A picture with all the characteristics of Baron Leys, and excellently well done in every particular.

477.

F. KRAUS, Berlin.

Gold Medals of Prussia and Wurttemberg.

The Necklace.

This is one of the most elegant pictures ever offered to any public. It is as near perfection as a picture can be brought, and should cause the rapturous admiration of every lover of art, to burst forth in its praise. It will undoubtedly be purchased for one of our finest galleries.

478.

JOSEPH COOMANS, Paris.

The Pompeian Girl.

Could it be possible to conceive of a more perfectly elegant painting, illustrating this subject, by Coomans, the great illustrator of Pompeian life. It should form a companion picture to the Kraus just before it.

479.

ZACHERIE NOTERMAN, Paris.

The Indignant Mother.

There certainly has not been exhibited for years, if ever, in Philadelphia such a picture illustrating animal life. Noterman is the best living painter of such subjects, excepting C. Verlat, of Antwerp.

480.

C. VERLAT, Antwerp.

Medals, 1853, 1855 and 1861 ; Cross of the Legion of Honor, 1868.

Nothing Venture, Nothing Have.

A gem of art.

481.

M. MORTEL.

Winter on the Penobscot.

482.

ALEXANDRE CALAME, (deceased.)

Medals, 1839 and 1840 ; Cross of the Legion of Honor, 1841.

Scene in Switzerland.

A very important work.

483.

STEFFAN, Munich.

The Mountain Stream.

A glorious little landscape, by one of Munich's greatest of paint

484.

A. S. WALL, Pittsburgh.

Autumn in the Woods.

485.

GEORGE HETZEL, Pittsburgh.

Scene in Western Pennsylvania.

486.

CHARLES LINFORD, Pittsburgh.

View from Nature.

487.

T. ZANG.

Winter in the Ccountry.

488.

P. PELTUS.

On the Little Kanawha.

489.

L. RICHARDS.

Scene in West Virginia.

490.

E. D. LEWIS.

View near Pottsville.

